M #18-16

160399504

MARYLAND HISTORICAL TRUST WORKSHEET

NOMINATION FORM
for the
NATIONAL REGISTER OF HISTORIC PLACES, NATIONAL PARKS SERVICE

SEE INSTRUCTIONS

1. NAME

COMMON:

AND/OR HISTORIC: Benjamin C. Gott House

2. LOCATION

STREET AND NUMBER: Route 121 between Boyds and Dawsonville

CITY OR TOWN:

STATE: Maryland

COUNTY: Montgomery

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
☐ District ☐ Building ☒ Site ☐ Structure ☐ Object	☐ Public ☒ Private ☐ Both	Public Acquisition: ☐ In Process ☐ Being Considered	☐ Occupied ☒ Unoccupied ☐ Preservation work in progress	Yes: ☐ Restricted ☒ Unrestricted ☐ No

PRESENT USE (Check One or More as Appropriate)

☐ Agricultural	☐ Government	☐ Park	☐ Transportation	☐ Comments
☐ Commercial	☐ Industrial	☐ Private Residence	☒ Other (Specify) Ruins	
☐ Educational	☐ Military	☐ Religious		
☐ Entertainment	☐ Museum	☐ Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME: Rockville Crushed Stone

STREET AND NUMBER: 13900 Piney Meeting House Road

CITY OR TOWN: Rockville

STATE: Maryland

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC: Montgomery County Courthouse

STREET AND NUMBER:

CITY OR TOWN: Rockville

STATE: Maryland

Title Reference of Current Deed (Book & Pg. #):

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: None

DATE OF SURVEY: ☐ Federal ☐ State ☐ County ☐ Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:

STATE:

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7. DESCRIPTION

CONDITION	(Check One)					
	☐ Excellent	☐ Good	☐ Fair	☐ Deteriorated	☒ Ruins	☐ Unexposed
	(Check One)		(Check One)			
	☒ Altered	☐ Unaltered	☐ Moved	☒ Original Site		

DESCRIBE THE PRESENT AND ORIGINAL *(If known)* PHYSICAL APPEARANCE

The site is the ruins of a 2-1/2 story fieldstone house laid up in random fashion. Parts of the walls and foundation remain. The north wall, still largely intact, includes an interior chimney with a stone arch on the first floor supporting the brest and stack. The first floor fireplace has a brick, segmentally-arched opening; the smoke channel for this fireplace cants off toward the west so that the second floor fireplace is placed off-center on the east side of the chimney stack. At the loft level, two square windows flank the chimney stack. The east facade has three bays with entrance through the south bay. There is not sufficient evidence remaining to determine the configuration of the south and west facades.

A panel of plaster remains on the wall at the second floor level; a water table formerly ran around the entire house.

Rock-lined trenches to the east of the house give evidence of once-standing outbuildings.

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8. SIGNIFICANCE

PERIOD *(Check One or More as Appropriate)*

- ☐ Pre-Columbian
- ☐ 16th Century
- ☐ 18th Century
- ☐ 20th Century
- ☐ 15th Century
- ☐ 17th Century
- ☒ 19th Century

SPECIFIC DATE(S) *(If Applicable and Known)*

AREAS OF SIGNIFICANCE *(Check One or More as Appropriate)*

- ☐ Aboriginal
- ☐ Prehistoric
- ☐ Historic
- ☐ Agriculture
- ☐ Architecture
- ☐ Art
- ☐ Commerce
- ☐ Communications
- ☐ Conservation
- ☐ Education
- ☐ Engineering
- ☐ Industry
- ☐ Invention
- ☐ Landscape Architecture
- ☐ Literature
- ☐ Military
- ☐ Music
- ☐ Political
- ☐ Religion/Philosophy
- ☐ Science
- ☐ Sculpture
- ☐ Social/Humanitarian
- ☐ Theater
- ☐ Transportation
- ☐ Urban Planning
- ☐ Other *(Specify)* _____

STATEMENT OF SIGNIFICANCE

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

10. GEOGRAPHICAL DATA

LATITUOE AND LONGITUOE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY							OR	LATITUDE AND LONGITUOE COOROINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES					
GORNER	LATITUOE			LONGITUOE				LATITUDE			LONGITUOE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds		Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"		°	'	"	°	'	"
NE	°	'	"	°	'	"							
SE	°	'	"	°	'	"							
SW	°	'	"	°	'	"							

APPROXIMATE ACREAGE OF NOMINATED PROPERTY:

Acreage Justification:

LIST ALL STATES ANO COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNOARIES

STATE:		COUNTY	
STATE:		COUNTY:	
STATE:		COUNTY:	
STATE:		COUNTY:	

11. FORM PREPARED BY

NAME ANO TITLE:
Christopher Owens, Park Historian

ORGANIZATION	DATE
M-NCPPC	4/11/73

STREET AND NUMBER:
8787 Georgia Avenue

CITY OR TOWN:	STATE	
Silver Spring	Maryland	

12. State Liaison Officer Review: (Office Use Only)

Significance of this property is:

National ☐ State ☐ Local ☐

Signature

SEE INSTRUCTIONS

other children, ten in all, whose descendants are numerous and widely scattered. Of the sons, the eldest, John, lived and died on the paternal acres, a quiet, highly-esteemed "gentleman of the olden times" and a bachelor. He died in 1849, aged eighty-nine. The second son, Thomas P., settled in Rockville, was for many years a prominent merchant there, and died at that place about the year 1832. His descendants are now living in Frederick City and County. The fourth son, Charles, lived for many years in Medley District, first as a merchant at Poolesville, then on a farm which he purchased not far from the mouth of the Monocacy, which is now owned by the White family, and finally moved to the southern part of Kentucky, where he died. His descendants are to be found in Tennessee, Virginia, and Baltimore County, in this State. The third, William, very early in life engaged in merchandising in Clarkesburg, and continued the business uninterruptedly at the same stand for about forty-five years, dying in 1859, at the age of eighty-three. He married the eldest daughter of John Clark, one of the oldest residents of the village (which was named after him), and to his business upon his death William Willson succeeded. Leonidas Willson, his son, resides in Clarkesburg.

This Mr. Clark was the father of two sons, John and Nelson, who very early in life—John not yet being of adult age—removed from their native village to Baltimore, and immediately went into business on their own account, were each more than ordinarily successful, and died in the possession of considerable property, the fruit of energy, skill, and enterprise. Nelson, the younger of the two, died about twenty-four years since, in the prime of life, married, but without children. John died in 1867, at the age of seventy-four. He was singularly unfortunate in the death of his children. Of a family of nine, all of whom with one exception attained adult age, and several married, he had buried all several years before his death. After providing well for his grandchildren, all of whom are now living in Baltimore or its vicinity, and making other bequests, he left property to the value of half a million of dollars to a beneficiary society which at his instance had been incorporated in connection with St. John's Church of Baltimore. The family name became extinct with him, only female branches surviving.

Another prominent family in this district is that of the Gotts.

Benjamin Collinson Gott resides upon the farm where he was born, May 28, 1814. His father, Richard, was born March 25, 1776, in Anne Arundel County, from which locality he came with his father, Richard, to the present Gott farm, in Montgomery County, in 1792, since which time the property has been in possession of a Gott. Richard Gott the younger was a lieutenant in the war of 1812. He married Sarah Collinson, of Anne Arundel County, and became the father of thirteen children, of whom eleven grew to maturity. The living are Benjamin C., Thomas N., Mary C. White, and Elizabeth Ann Gott. Losing his wife by death, Richard Gott married for his second consort Miss Mackenzie, whose father was an officer in the United States navy. She died before her husband, whose death occurred in 1859, after he had passed his eighty-third birthday. By the second marriage there were no children. Benjamin C. Gott was bred a farmer, and a farmer he has continued to be all his days. The tract of seven hundred acres left by his father he has increased to eight hundred and fifty. The stone house his father built in 1812, Benjamin Gott improved and enlarged and still occupies.

Mr. Gott has been married twice. His first wife was Susan E., daughter of George Darby, of Montgomery County. The two surviving of the three children of that marriage are George R. Gott, an attorney-at-law in Baltimore, and the wife of Dr. Stephen Beard, of Prince George's County. Mrs. Gott died May 28, 1855, and May 18, 1858, Mr. Gott married Mary R., daughter of William Cissel of Montgomery County, where she was born, May 17, 1837. William Cissel lives near Poolesville.

Eight of the ten children born of the second marriage survive, seven of the eight being sons. Benjamin Gott has long enjoyed the distinction of being one of Montgomery County's representative farmers, and in matters appertaining to the field of advanced and profitable agriculture is a practical exponent and recognized authority. In his own quiet way, he makes his influence and example felt in the community to much better purpose perhaps than if he chose to seek a similar effect through the method of public life, for be it understood that his tastes run not in the last-named direction. Early a Whig and now a Democrat, he has always believed in a watchful interest in the government of affairs, local and national, but he is no lover of office. The only office he ever held was that of county commissioner, to which he was chosen, against his will, in 1864.

St. Mary's Catholic Church.—This church was organized and the edifice built in 1808, under the supervision of Father Plunkett, who then had charge of the mission, embracing the whole county. The present church building is the original structure with additions made at various times. This church was

7. Yetman, Voices, p. 353.

8. B. A. Botkin, Lay My Burden Down (Chicago and London: Univ. of Chicago Press, 1945), p. xi.

9. Kenneth M. Stampp, The Peculiar Institution: Slavery in the Ante-Bellum South (New York: Alfred A. Knopf, Inc., 1956), pp. 18 and 30.

10. Stampp, p. 118.

11. The first two quotations at the beginning of this paper are from narratives collected by Rogers; the third was collected by Ellen B. Warfield whose race could not be determined by Yetman.

12. Grace Halsell, Soul Sister (New York: World Publishing Co., 1969).

COOL DRIVER JOKES

HOT COP: Hay! Don't you know this is a one-way street?
COOL DRIVER: Well, I'm only going one way.

EXCITED DAUGHTER: Oh, Papa! What a long fence!
COOL DRIVER: Don't be silly. Those are mile posts.

HOT COP: You were going ninety miles an hour.
COOL DRIVER: Impossible! I was only out a half an hour.

From Free State Folklore Vol. 4, no. 1 (1977)

THE BUCKLODGE HOUSE: EIGHTEENTH AND NINETEENTH CENTURY TRADITIONS ON A MONTGOMERY COUNTY FARM

By Theresa Gott and John Michael Vlach

Tradition survives in many ways. Usually the commonplace ideas and customs of the everyday past are saved in anecdotes and memories. Sometimes tattered and yellowing scraps of paper contain the proud recipe of an ancestor's holiday dessert. Oldtimey music daily creeps into the "top forty" offerings when time-honored ballads and folksongs serve as a creative source for modern singers. Another important statement of tradition is to be found in the old buildings of past ages.

We must often struggle to recapture a sense of the lost world of tradition. Elements of folklore--stories, artifacts, songs--taken alone are only a flashing instant of history; a sparkle of customary creativity. If we are anxious to have a comprehensive statement of folk culture, a wide understanding of the philosophy and forms of past thought, then we should look to old houses.[1] Captured in traditional architecture is a people's spatial definition of their intimate, daily world. Houses, barns, fences, bridges, roads, fields, and other humble structures can profitably be analyzed as tools that were used to organize and categorize the conduct of daily actions. Each structure to some degree defines an appropriate activity; it imposes order on the environment and converts the natural into the cultural. Buildings--the world, the realm of architecture--are also the

context within which other expressions of tradition (tales, songs, crafts) are created, performed and learned. The values which give meaning to folk architecture are then also the same source of meaning and significance for other forms of folklore.

There is an advantage to approaching folklore via old houses. Architectural traditions are stubborn and assertive; they have incredible longevity--they "die hard." Even if a house's roof has collapsed and its walls have tumbled to the ground, it can be easily and quickly resurrected, for its plan (its spatial expression) will still be etched on the ground. The spaces marked out on the land are exactly and precisely the same spaces that the builder must have first paced out and maybe even lived in. A record of a building's plan can thus lead immediately to its concept and process of design and take the investigator to the doorstep of a traditional mentality. Speculations about the nature of past ideas and values are made defensible by virtue of the accuracy with which information on traditional architecture can be collected. The student of architecture is directly in touch with an "informant" from the distant past. He is reaching back to a human source whose verbal artifacts cannot be collected. Indeed, when tales from the same era as an old house are studied they are usually so fragmented that they yield only brief admittance to the world we have lost.

What follows here is a terse investigation of an early nineteenth-century house in central Maryland. Not much of this house called "Bucklodge" still stands, but there is enough and its

physical remains will be described. These tangible documents will then be interpreted, hopefully with enough informed insight to clear away some of the murk which shrouds our understanding of the traditional mind.

Richard Gott VI, his family, and his slaves came to Montgomery County in 1792 from tidewater Anne Arundel County. He put up his slaves as collateral and purchased seven hundred acres on the Bucklodge River near the present site of Boyds. His estate grew and flourished for almost a century.

The Site

The ruins of a stone dwelling stand high on the brow of a hill overlooking a branch of Seneca Creek. This stone structure, measuring twenty by thirty-two feet, consists of an almost complete foundation surrounded by crumbling walls (figure 1). There are two-and-a-half walls still standing (photo 1). The left and rear walls rise two-and-a-half stories above the ground. Evidence of a first and second story and an attic is clearly etched in the stones. There is also space for a five-foot-high cellar below the first floor.

The left wall contains an internal, gable-end chimney with a centered first-floor fireplace and a smaller second-story fireplace set slightly off-center (photo 2). On either side of the chimney there are clear indications that there once were two small gable windows. On the inside of this chimney wall, there are two sections of interior walling still intact. The larger section is on the first floor; the smaller portion is just above it.

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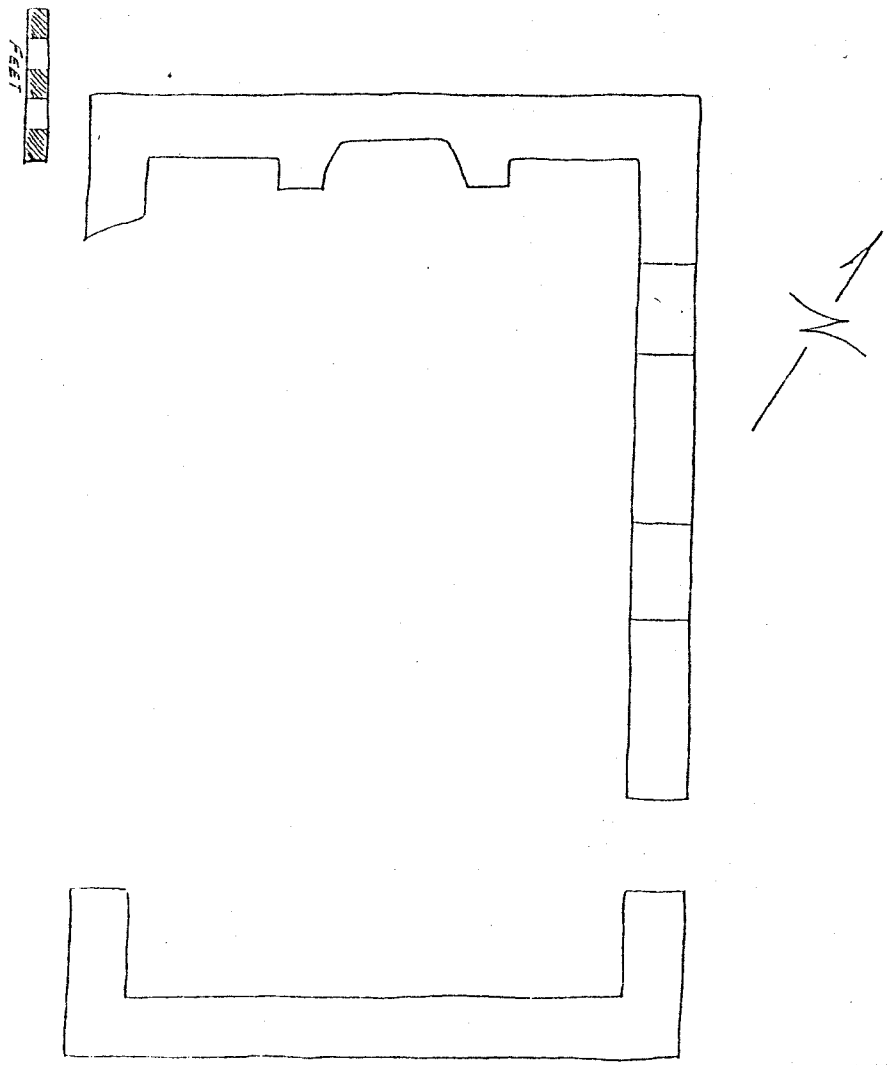

Figure 1. Foundations of the stone house built at Bucklodge by Richard Gott, Sr.. While a large portion of the front wall is missing, we may safely assume that the pattern of openings in the front of the house was identical to those in the back wall.

This finishing material is a plaster coating about an inch-and-a-half thick which has a pink tinge to it. It was painted with whitewash. Several coats of this paint can be detected.

The rear wall contains three openings on both the first and second floors. The second floor openings consist of three windows. On the first floor there are two windows and a doorway. The top of the door is even with the top of the windows; it is also the same width: three feet. The bottoms of the windows are finished with large pieces of sandstone; the only remnants of the window frames are fragments of wood embedded in the edges of the openings. At the base of the doorway there is a large, flat piece of sandstone with two holes, one and a half inches in diameter, bored in it. Two charred and broken wooden pegs jammed into this stone are the only remains of the old door.

The right side wall of the house has completely collapsed in the middle; only the ends of the wall remain (photo 2). The front corner of the right wall extends far enough along the front wall to determine the placement of the front entrance. It was set even with the rear door in accordance with traditional patterns of house design. We might also assume that the front windows on both floors match the placement of the rear windows.

An adjacent structure is indicated by the continuation of foundation walls beyond the stone ruins. They run thirty-five feet to the right in a direct line with the front wall of the stone house. A pile of stones, the rubble of a fallen fireplace

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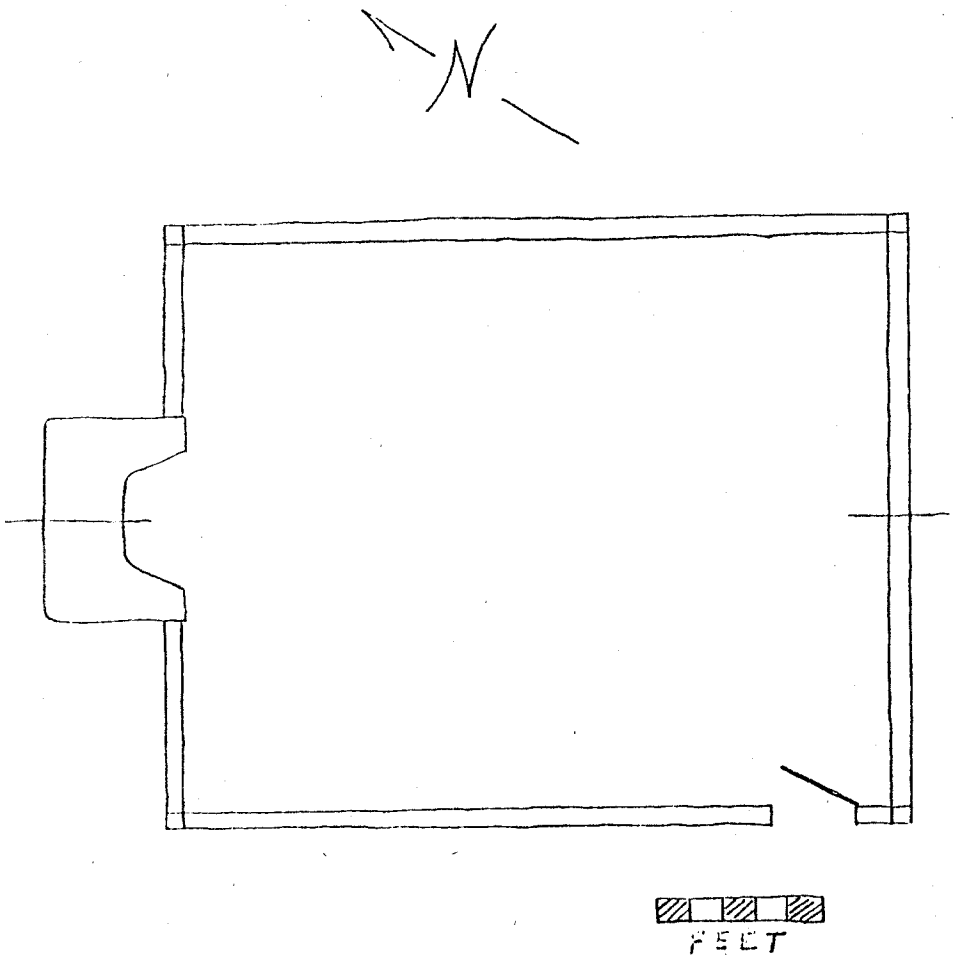


Figure 2. Plan of the log cabin built by Richard Gott VI in 1792. The dimensions of the door and fireplace are estimated on the basis of common measurements of other houses built in the same period. There were probably windows in the front, rear, and right walls.

and chimney, lies just beyond the far right-hand end of this set of foundations. This is all that remains of a frame addition to the stone house.

The History

These are the few meagre marks left by several generations of the Gott family. When linked to a few memories and set within the context of Maryland traditions in architecture, the stones of the ruined house reveal a hidden family history. These fragments reveal much to a folklorist in the same way that a few shards of pottery can tell an archaeologist about the civilizations of past millenia. While our probe into history is not as deep, our insights into less ancient times can be equally as rich.

Often studies of folk architecture begin and end with the objective of fixing a date for construction, the point of origin. This task is quickly and easily completed for the Bucklodge house. The Gott family Bible and Montgomery County records indicate that Richard Gott VI, his wife Eleanor Norris Gott, two sons, four daughters and nine slaves took possession of the land in 1792. The Gott house can then not be older than 1792. Furthermore, there was once a stone bearing the date 1812 set into the fireplace of the stone house.[2] Since Richard Gott VI died in 1804, he is not to be credited with building Bucklodge. The first house on the Gott estate was probably a log cabin whose remains lie about ninety feet north of the main house. Measuring eighteen by twenty-two feet, it was a one-room cabin (figure 2). Since most single-room houses are smaller (closer to sixteen by sixteen), this particular

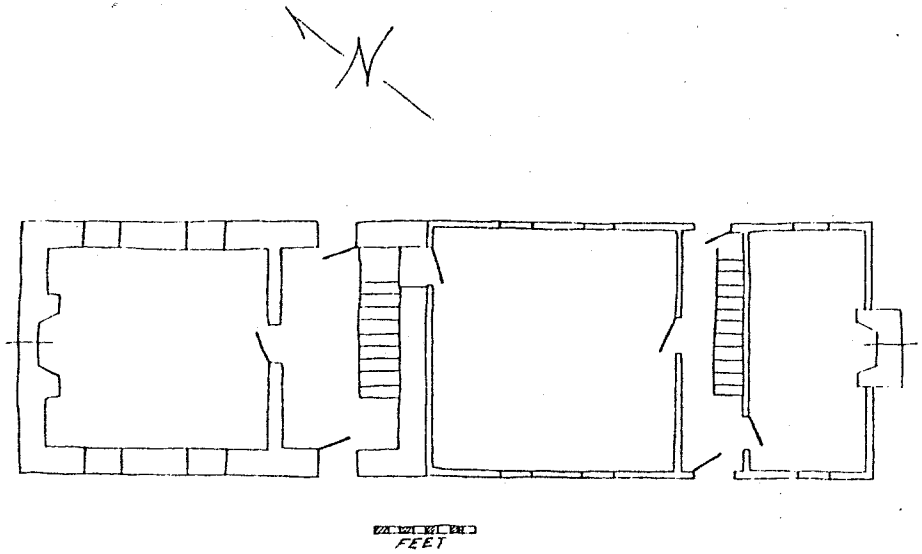


Figure 3. Reconstructed plan of Bucklodge house circa 1865. The stone portion is to the left; the frame section is to the right. Placement of rooms, doors, windows, hallways, and fireplaces was derived from evidence in the existing ruins. Locations of windows in the frame section are estimated on the basis of local patterns. Oral history given by Mrs. Lucille Bowman and Mr. Walter Ashe indicates that there had at one time been an ell addition behind the smaller room of the frame portion. There were, however, not enough traces of that portion of the house visible in the spring of 1976 to allow an educated "guess" at reconstruction.

house may have been quite impressive.[3] A stone taken from the chimney of this building is said to bear a date earlier than 1812.[4] This cabin, the first house built on the Bucklodge property, served as the main residence for more than 20 years. Richard Gott, Sr. (photo 3) grew up in this dwelling and finished the huge stone house eight years after his father died. Benjamin C. Gott (photo 4) inherited the stone house in 1859 and added to it. He was elected County Commissioner for Montgomery County in 1864, a position which might be interpreted as a sign of prosperity.[5] It is very likely that the frame addition to the stone house was completed at this time.

We see here at work three generations of builders; each shaping and changing their personal environment, each making his own statement. From 1792 to 1864, a period of seventy-two years, there is a sequence in building media of log to stone to frame. There is also a transition from a simple rudimentary building form to a more complex and intricate house type. We know who built Bucklodge, when they did it, and what course of progress was followed during the years that the Bucklodge estate flourished. We can, however, inquire further as to the motives of these three generations of eighteenth and nineteenth-century Maryland farmers. They may be gone but the architecture of their thoughts remains.

The Mentality

Richard Gott VI must have been a man of modest fortune in Anne Arundel County. His ancestors had been given one of the first tracts

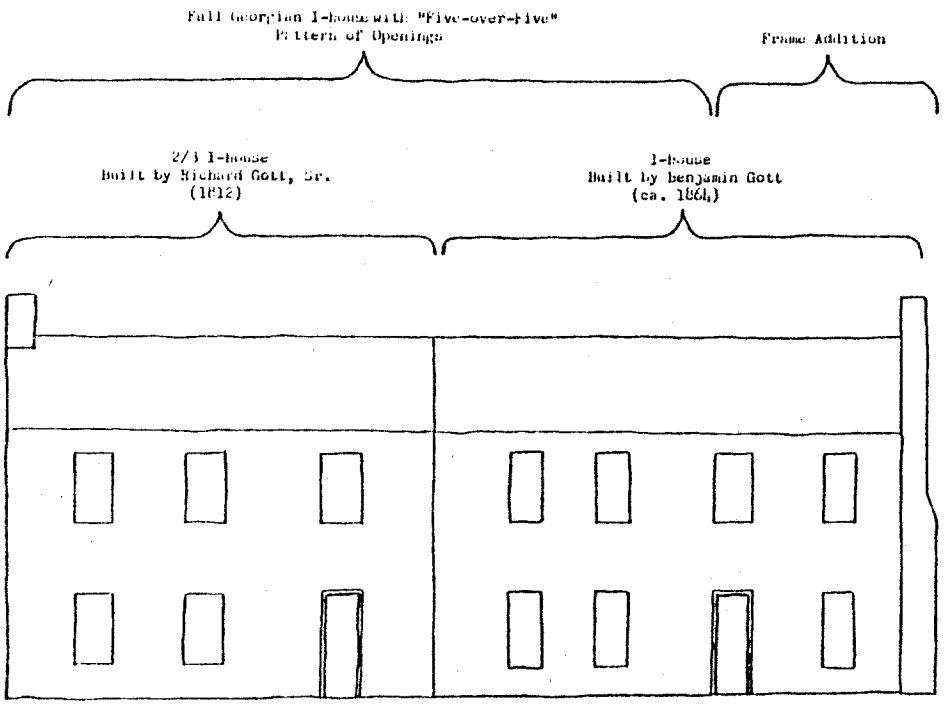


Figure 4. The facade of the Bucklodge House. The arrangement of openings suggests that Benjamin Gott's frame addition to Bucklodge was intended to complete the building initiated by his father at the start of the nineteenth century.

of land in Lord Baltimore's colonial enterprise. Richard Gott I was issued a six-hundred acre parcel called "Ramgoat" in the Manor of Baltimore in 1650.[6] Five generations of Gotts developed this site into a yeoman's plantation farm. The Chesapeake area was good tobacco land and Ramgoat's soil was presumably exploited to raise this "weed." Constant cultivation of a single crop, however, will ruin good farm land and such may have been the fate of Richard Gott VI. Faced with the prospects of a poor yield from land which may have produced tobacco for a hundred and forty years, he moved westward. But he did not move very far to the west, only fifty miles. Yet this was far enough to require the complete rebuilding, the remaking, of a farm. This was a modest pioneering act--but it required that a new life be staked out on a new piece of ground. There was challenge in this act and Richard Gott's log house is to some extent a statement of his response to that challenge.

He had come from a region dominated by brick houses.[7] There were again many brick houses in Montgomery County when he arrived in 1792.[8] But he chose instead to build with logs; large sections of conquered trees, the natural obstacle to his unnatural furrowed field. The felled and hewn trees, when assembled into a building, helped Richard Gott VI make a claim of victory over his newly acquired bit of wilderness. Moreover, his victory was symbolically a death blow to the environment because his log house was larger than was commonly encountered in the area. If it was built to a height of two stories, his sense of control over the elements would have seemed even more complete.[9] Having beat back

Photo. 1. View of the ruins of the Bucklodge house from the West.

the encroachment of nature over the land, Richard Gott VI then recreated the landscape of a tidewater plantation; he continued to farm tobacco. Chesapeake culture had been brought to Maryland piedmont. The new land was made to respond to older, more familiar ways.

Richard Gott, Sr. continued a process of conquest, the British tradition of settlement, which his father had begun. His architectural statement was one of enduring permanence. His stone house with its two-foot-thick walls carried a message of utter finality. This structure, even today in its ruined and wasted condition, conveys the feeling of a fortress. Yet for all of the assertive agressiveness of this house's stoney construction, the building is a rather cautious cultural statement. Its internal dimensions repeat some of the same measurements used in the older log house. A volumetric quality thus existed in the Gott's stone mansion that was not too different from their log cabin. The impact of this repetition is to establish a spatial continuity from one mode of construction to another and more importantly from one generation to another. It is ironic but not totally unexpected that Richard Gott, Sr., while making a progressive statement with a substantive architectural achievement, managed also to emulate the values of the past, those of his father.

The conservatism embedded within the walls of Bucklodge is further enhanced by the choice of house type. Richard Gott, Sr. built a version of a very common house in the piedmont area in the nineteenth century; he built what scholars call an "I-house." Usually this two-story building is two

M.18-76

Photo 2. Remains of the chimney and fireplaces in the stone section of Bucklodge.

rooms wide and one room deep. After 1760, I-houses were commonly built with a central hallway. Even a brief glance at the plan of Bucklodge (figure 3) will reveal that Richard Gott, Sr. only built two-thirds of the whole I-house type; he had two rooms stacked up against a hallway. His house thus had a feeling of incompleteness; two more rooms were required to give its facade symmetrical order. It stood in 1812 a little off-balance, looking slightly awkward--perhaps a little immature--but ready to expand, grow, and develop. Richard Gott, Sr. was then ready to exact his fortune from the land. Achievement lay before him, the promise of the American Eden was about to become his.[10] His architecture was a reflection of his attitude, a mixture of optimism and caution, of hope and fear. His stone fortress was imposing but small, pretentious yet unfinished, somewhat innovative but totally traditional. Richard Gott, Sr. made statements in stone that he did not write down. Looking today over his ruined house we gain a sense of the aspirations of one nineteenth-century Maryland farmer.

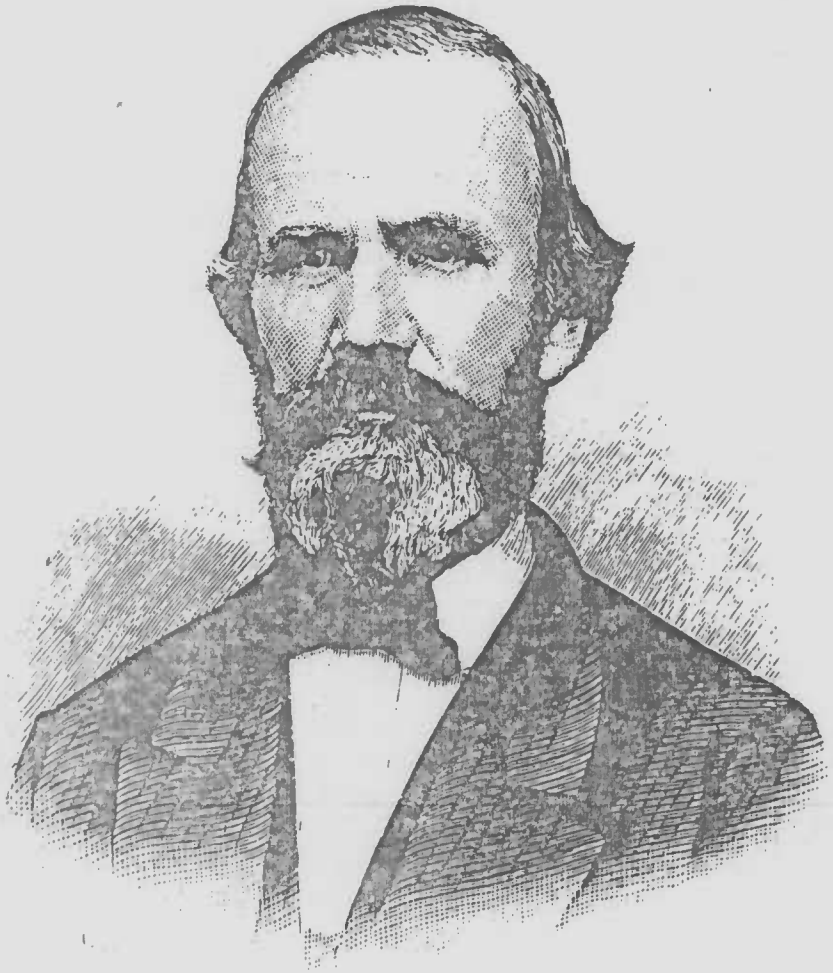
The lands of the Bucklodge estate yielded under the onslaught of Richard Gott, Sr., his family, and his slaves. Gott died in 1859 at the age of eighty-three.[11] He had made a financial success of his life and his children scrambled for their share of his material legacy. Court records list an estate including horses, wagons, barrels of meat, barrels of liquor, hogsheads of tobacco, plows, dairy cows, beef cattle, and an orchard. Also included, of course, was the house.

Benjamin C. Gott took possession of the

Photo. 3. Richard Gott, Sr., builder of the stone house at Bucklodge.

building and its surrounding fields. He was then forty-five years old and had been married to his second wife, Mary Cissel, for only one year. She was destined to give birth to ten children for Gott. The growth of this segment of the Gott family was prefigured by the inheritance of the Bucklodge estate. At the moment of his second start in married life, Benjamin Gott acquired the largest and most significant portion of his father's material achievement. The positive notions that spurred Richard Gott, Sr. to extract a profit from Bucklodge now apparently took hold of his son. Benjamin Gott's optimism is reflected in the changes he made in the Bucklodge house.

Between 1860 and 1865 Gott not only added one hundred and fifty acres to the estate, he also more than doubled the size of the dwelling house. Adding not just the extra rooms needed to complete the house type initiated by his father, he constructed a full I-house with an ell addition (figure 3).[12] This was the last architectural act in the history of this house and it is an act with several subtle suggestions about the mind of Benjamin Gott. First, he was, like his father, progressive in attitude. Taking his father's house as a starting point, he improved it. He made the old house suitable to his new needs. Second, he was ostentatious. Instead of merely bringing the two-thirds stone I-house to its final completion with another wing of rooms made of stone, he added a full I-house rendered in frame and clapboard. Visually there must have been a harsh enjambment of two media: rough, weathered red sandstone next to smooth, repetitiously regular, white clapboards. The new addition was clearly differentiated from the older section; it was clearly new. Yet, there



B. C. Gott

Photo. 4. Benjamin C. Gott, builder of the frame section of Bucklodge.

is also a conservative tendency in Benjamin Gott's thinking. His building efforts represent a compromise between antiquity and modernity. It is apparent that Benjamin Gott was trying first to finish the building started by his father (sort of tying up loose ends) and then make his own architectural statement. The frame addition to the stone house is obviously asymmetrical; its rooms are not of equal size. Even when the larger room is matched against the smaller room plus the hallway, the plan is still unbalanced. The larger frame room does, however, replicate the dimensions of the stone house (figure 3). It has the volume needed to give the stone house spatial symmetry. If the frame section also had the same pattern of window openings as the stone section, then a portion of the facade of the stone house some time after 1860 would have acquired the classic Georgian pattern of "five over five" which became commonplace in 1760 (figure 4). It was probably Gott's intention to complete the design pattern of the older stone house and then add his own "signature." The small sitting room in the frame section of the house, being only nine feet wide, could not conceiveably have had more than one window. Hence, the facade of the right end of the house would have appeared out of rhythm with the rest of the building (figure 4). Bucklodge, while under the control of Benjamin Gott, became an architectural enigma; it was two houses and yet still one. But such is the result when tradition and innovation must both be simultaneously honored. Benjamin Gott, probably unconsciously, served both the past and the present and left the record of this struggle written in architectural script.

M.18-16

Benjamin Gott became an elected official probably at the same time he was enlarging his house. A County Commissioner at the end of the Civil War in a region that previously depended on slavery was probably inclined to turn his thoughts toward the future, to seek encouragement in the times ahead. The past was a time to forget. But was it forgotten? If Benjamin Gott was like the house in which he was raised and later built, the past must have lived on for some time and continued to have an influence on post-bellum Maryland. Tradition was deeply inscribed into the Gott house; it enveloped its plan and determined the pattern of its growth. Part of the house which Benjamin Gott built can be traced back to the log cabin of his grandfather. Benjamin Gott, like his house, was held by the grip of history and conscious of the values of custom. His house and his life were shaped by the memory of tradition and nostalgic memories may have followed him like a shadow in his last years in spite of the deliberate optimism of the period. Scharf records that he was put into the office of commissioner against his will.[13] Bucklodge reached the height of its prosperity in the decade following the Civil War and then from 1875 to 1925 the estate suffered a slow and continuous decline. First, tenants replaced slaves and had to be paid an ever-increasing wage. The estate was later divided into sections, some of which were leased to tenant farmers. By 1914 the whole farm had been hired out. Benjamin Gott died before the whole of his dream, indeed the dream of three generations, collapsed. On May 1, 1925 the Montgomery County Sentinel recorded that: "Fire, caused by lightning, destroyed the dwelling house on the farm of the late Benjamin C. Gott near Dawsonville, on Saturday

night last. The loss is placed at $7,500." The house is today nothing but ruins, all that can be salvaged is its tradition.

The lore, the wisdom, the traditions of Maryland farmers in the eighteenth and nineteenth centuries need not be given up as lost. In fact, it is trapped in their material leavings and will last as long as the stone and brick and wood and iron with which their things were made. Artifacts, and particularly houses, constitute an almost timeless record of time-bound acts. By reading them as well as written records, we can cast our thin scholastic nets into the vast stream of tradition and recover not only the things of the past but insights into the minds of their makers.

Notes

1. For an elaborate and extensive example of how houses may be used to interpret folk culture see Henry Glassie, Folk Housing in Middle Virginia (Knoxville: University of Tennessee Press, 1976).

2. This stone has been stolen from the building site but the family clearly remembers it.

3. Henry Glassie, "The Types of the Southern Mountain Cabin," in Jan Harold Brunvand, The Study of American Folklore (New York: W. W. Norton, 1968), pp. 338-370 provide a survey of cabin types for an area adjacent to the Maryland piedmont. This study by Glassie provides excellent context for understanding the cabin built by Richard Gott VI.

4. Thomas J. Scharf, History of Western Maryland (Philadelphia: Louis B. Everts, 1882), vol. I, p. 730.

5. Ibid.

6. Geneological records compiled by the Gott family were the source for this information.

7. See H. Chandlee Forman, Early Manor and Plantation Houses of Maryland (Easton, Md.: Baltimore Waverly Press, 1934); Lewis P. Coffin, Jr. and Arthur C. Holden, Brick Architecture of the Colonial Period in Maryland and Virginia (New York: Architectural Book Publishing Co., 1919); and Everett B. Wilson, Maryland's Colonial Mansions and Other Early Houses (New

York: A. S. Barnes and Co., 1965) for background on tidewater architecture in Maryland.

8. Roger Brooke Farquhar, Old Houses and History of Montgomery County, Maryland (Washington: Judd & Detweiler, 1952) gives examples of many pre-1790 brick houses in Montgomery County.

9. We can only speculate on whether the log house could have been two stories high since we have only the foundations of the house to study. However, Richard Gott VI had to contend with the problem of housing seventeen persons and so, at the very least, we may assume that this house had a sleeping loft, if not a full second story. Large squarish log cabins built two stories high are common east of the Alleghanies.

10. This philosophical promise is the subject of Henry Nash Smith's, Virgin Land: The American West as Symbol and Myth (New York: Random House, 1950), particularly "Book Three: The Garden of the World". See also Arthur K. Moore, The Frontier Mind (Lexington: University of Kentucky Press, 1957), pt. I "The Garden of the West."

11. Wills and other family records substantiate the items mentioned here.

12. For an explanation of the various forms of the I-house as well as some of the cultural history which surrounds this house type see Henry Glassie, Pattern in the Material Folk Culture of the Eastern United States (Philadelphia: University of Pennsylvania Press, 1968), pp. 65-69.

M.I.8-16

See also Henry Glassie's "Eighteenth-Century Cultural Process in Delaware Valley Folk Building," Winterthur Portfolio 7 (1972), pp. 43-48.

13. History of Western Maryland, p. 730.

MORON JOKES

Why did the moron tiptoe past the medicine cabinet?
He didn't want to wake up the sleeping pills.

Why did he throw his pants out the window?
He'd heard the newsboy calling "Free Press!"

Why did he take a ladder to the saloon?
He'd heard that the drinks were on the house.

Why did he jump off the Empire State Building?
He wanted to make a hit on Broadway.

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TELL FOLKTALES

SING FOLKSONGS

PLAY ANY MUSICAL INSTRUMENT

PERFORM ANY FOLK ARTS AND CRAFTS?

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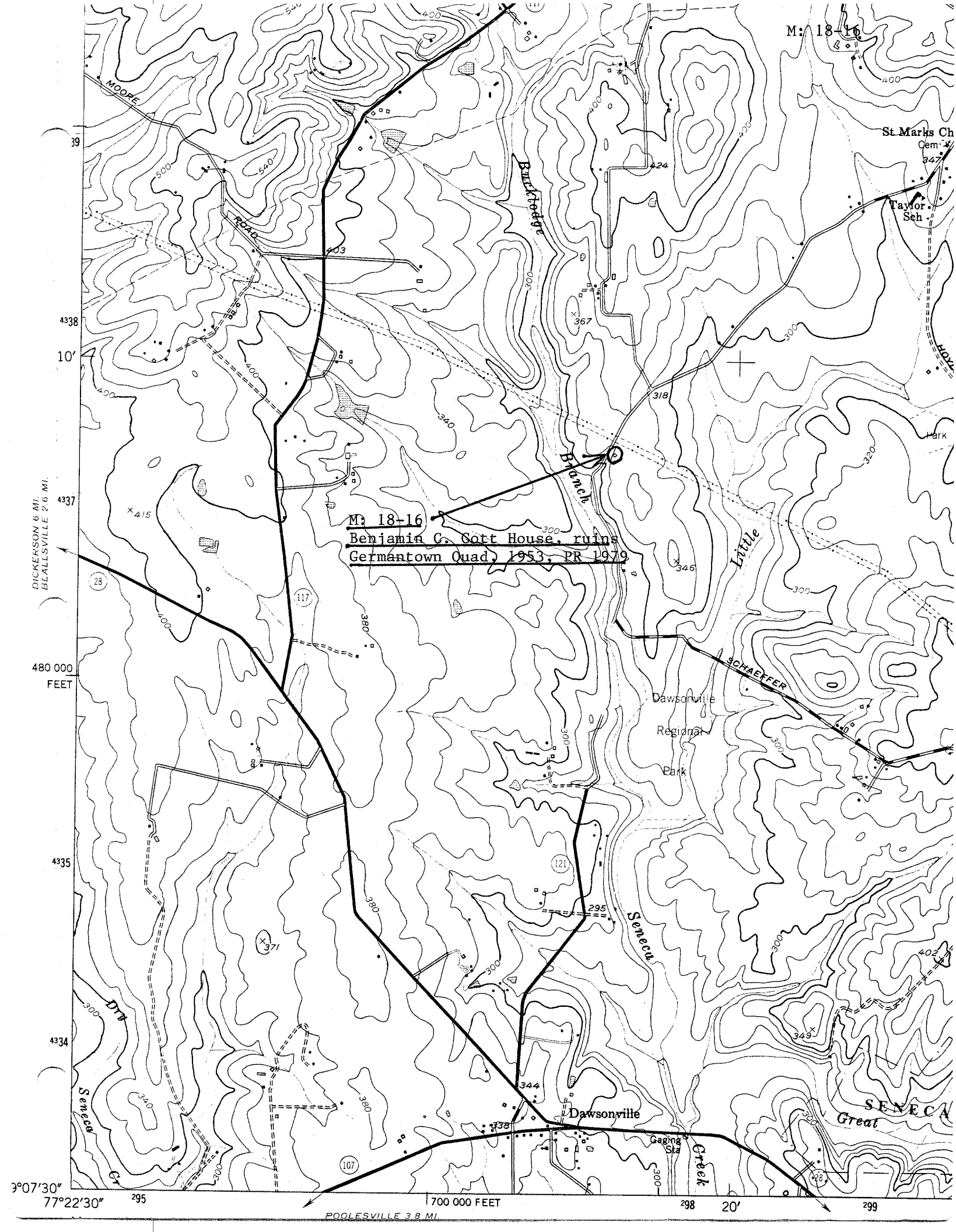
M: 18-16
Benjamin C. Gott House, ruins
G.M. Hopkins Atlas, 1879


M: 18-16
Benjamin C. Gott House, ruins
Germantown Quad, 1953, PR 1979
MOORE ROAD
Bucklodge Branch
Little Seneca Creek
Great Seneca Creek
SCHAEFFER
Dawsonville
Dawsonville Regional Park
Gaging Sta
St Marks Ch Cem
Taylor Sch
DICKERSON 6 MI.
BEALLSVILLE 2.6 MI.
POOLESVILLE 3.8 MI.
480 000 FEET
700 000 FEET
77°22'30"
39°07'30"
10'
20'

#18-16

NAME BENJAMIN GOTT HOUSE – RUINS

LOCATION Rt. 121 BOYDS, Md.

FACADE NW

PHOTO TAKEN 5/6/74 MFD